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quasi una Fantasia," as a "Fantasia, quasi una Sonata." Self-examination (that valuable faculty so constantly employed by Mendelssohn), should be rigidly exercised by all young composers; for without it, there is always a danger that the applause of injudicious friends may arrest them at the very commencement of their journey towards the Temple of Fame.

*Spring Flowers (Frühlingsblumen.)* Three Pieces for the Pianoforte. No. 1, *Allegretto*, in F. No. 2, *Andantino* in B flat. No. 3, *Allegretto*, in D. By Niels W. Gade.

WHEN Mendelssohn declined to divulge the train of thought which dictated some of his "Songs without Words," he was consistent, because he had not partially indicated it by any fanciful title; but it must be remembered that when he did give a name (as, for instance, "In a Gondola,") it was so definite that nobody could mistake it. Had he called one, for example, "Retrospection," the idea existing in his mind might have been reversed by many who heard it performed; and thus in simply giving it to the world without a title, he acted rigidly upon his theory that, save where the same feeling would be called forth from every listener, a composition should be simply left to speak for itself. The title given to the three pieces under review is, therefore, in our opinion, either too definite, or not definite enough. "Spring Flowers," although somewhat meaningless as applied to instrumental music, may be accepted as a pleasing name for a light and graceful piece; but when the same title is given to three compositions of different character and feeling, we object to its applicability at all except as a general heading to three separately-named pieces. Musically, Mr. Gade's compositions, although exceedingly slight in construction, are infinitely superior to most of the light "drawing-room" pieces of the day. No. 1 is an elegant, legato melody, with an accompaniment in detached notes for the right hand, and an extended arpeggio bass. The harmonies are simple, as they should be; and the few modulations that occur flow naturally throughout. We see no reason why the piece should have been written in  $\frac{3}{4}$  instead of  $\frac{2}{4}$ ; the effect of the long drawn out phrases is always rather distressing to the eye; and, indeed, the composer seems to have felt this himself, for he has, as coolly as possible, written his last two bars in  $\frac{3}{4}$ . In No. 2, we have a monotonous semiquaver bass accompanying the commencement of the subject, which is afterwards given to the right hand. The second theme is effectively distributed between the two hands; and, after a close upon the dominant harmony, the original melody is re-introduced. This piece is well written; and, although undoubtedly Mendelssohnian both in melody and treatment, will be certain to please even a mixed audience. No. 3 is a simple subject in  $\frac{3}{4}$  rhythm, perhaps rather more difficult, in consequence of the extension of the arpeggios in the left hand, but fully equal in merit to the two already noticed. We can conscientiously recommend these three sketches as evidencing not only sound musical knowledge, but a refined and cultivated mind.

*Arabesque.* For the Pianoforte.  
*Primevère (Primrose)* Esquisse, pour Piano.  
Par Siegfried Jacoby.

THE first of these compositions, in A minor, is peculiar, the opening subject continually dropping upon an *appoggiatura*: giving, however, a quaint character to it which we do not dislike. The second theme is elegant, and especially well harmonized; but we think it a pity that the portion of the accompanying arpeggios intended for the left hand should not be indicated. The second piece is a simple song, which may be made effective by those pianists who have studied the art of drawing the melody away from the accompaniment.

*Part-Songs for Four Voices.* Composed by William J. Young.

The demand for part-music is so great in the present day that there can be little wonder at the number of com-

posers who are turning their attention to the subject. Amongst the names of those who are identifying themselves with this class of composition, we may conscientiously place that of Mr. Young, who, if not always original, at least writes earnestly, and like a musician. Out of the fourteen part-songs sent to us for review, it is impossible to do more than select a few for special mention. No. 1, "I love the merry Spring-time," is an elegant and bright melody, harmonized with the simplicity that the subject requires. No. 4, "The Mountain Maid," may also be commended as an exceedingly effective little composition, well written for the voices, and easy to sing; we especially admire the harmony of the second subject, to the words "With sylph-like form." No. 5, "Come o'er the mountain," No. 9, "Fairy Revels," No. 12, "Come, let us be merry and gay," and No. 13, "Forest echoes," may be also recommended with confidence to choral societies, as pleasing and meritorious examples of the simple choral four-part song.

*Dear is my native vale.* Song. By Jesse Minns.

HERE is a song by the composer of the Sonata we have just reviewed. Mr. Minns shows feeling for melody, but the simplicity of his theme is obscured by laboured accompaniments. Some of his instrumental passages, too, are by no means agreeable; as, for instance, the arpeggio of the chord of B flat for the right hand, in the last bar of page 3, is particularly unpleasant against the left hand part. If the melody had been more quietly accompanied, the effect would have been materially heightened; but the words have sadly crippled the composer's efforts, for the greatest genius could scarcely have felt inspired with such lines as:

"The squirrel leaps from tree to tree,  
And shells his nuts at liberty."

ASHDOWN AND PARRY.

*Eugenia.* *Mazurka de Salon.*

*Daybreak (Der Tagesanbruch).* Song without words, for the Pianoforte.

Both composed by Frederick Lühr.

THESE pianoforte compositions are simple in construction; but they are well written, and the passages are effective. The *Mazurka* is spirited, and full of life; and will make a showy piece for performance in a drawing-room. "Daybreak" is constructed on a flowing theme, in  $\frac{3}{4}$  rhythm, carefully harmonized, and lying well under the hand; but, for the life of us, we cannot understand why it should be called "Daybreak." Why not (as we have said in a review upon other pieces in our present number) simply call it a "Song without words," and leave the music to be tested by its own merits? Pursuing the train of ideas called forth by the composer, however, we cannot but think that the sun struggles with difficulty through the clouds just before the re-entry of the subject, at page 4.

*Hanover Square.* No. 11. September.

THE contents of the present number of this periodical are somewhat better than usual. A graceful pianoforte piece, called "Flower-de-Luce," by Mr. Walter Macfarren, is more unconventional than we have been accustomed to see in these pages; and a Mazurka, "Le Sourire," by Henri Roubier, is light, pleasing and melodious. Signor Randegger's song, "The Butterfly and the Flower," is just the class of composition that will raise the character of "Hanover Square;" and is well worthy of publication separately: the music is most happily wedded to the poetry, and the accompaniment is a model of delicacy and refinement throughout. We recommend this song to a soprano who can take the upper A with ease, as he passage where this note occurs would be marred by being sung an octave lower. We should mention that Mr. Campbell Clarke (whose name appears as the translator of the words of this song, from the Italian of Francesco dall' Ongaro) is in no degree responsible for the somewhat unsympa-